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hand corner of a small spaniel, who sits upon his haunches and gazes up into the boy's face. The picture, which is singularly free from restoration, measures  $42\frac{1}{8}$  inches in height and 33 inches in width, and is almost identical in pose with Badger's portrait of John Joy, of Boston, which was painted at about the same time.

L.P.

#### A CHINESE WOODEN FIGURE OF THE T'ANG DYNASTY (618-907 A.D.)

The illustration on page 118 gives a very good idea of an important example of Chinese sculpture which has been exhibited this summer as a loan in Gallery XIII. Only a few wooden figures of this early date have come to our notice, and it was hoped that this particular one would become a permanent addition to our collections. However, the necessary funds seem unavailable, and now that the time draws near for its return to its owner we present it to our *Bulletin* readers for future reference.

The figure was originally covered with a layer of gesso upon which the colors were applied. The cutting of the wood, therefore, was somewhat roughly done, the finished surface being carefully modeled in the gesso, and finally colored to complete the naturalistic effect. The scarf over the shoulders of the deity is gilded, showing here and there a deep red lining, and a knotted band is draped over the left shoulder, falling to the right hip, reminding one in its use of the *janeo*, or knotted cotton thread worn by Brahmins. The skirt is also gilded, with slight traces of red and green, which, though almost entirely gone, were probably originally narrow bands of decoration. It is held in position at the waist by a narrow blue belt tied with a square knot. The hair, which is colored light blue, is looped in a mass at the top of the head and held with a red band which appears to have an ornament, or clasp. Another red band holds the crown, below which the hair is rolled back from the forehead, terminating in a twisted strand falling from behind the ear to the shoulder. Both the crown and the necklace are detached pieces of carving, glued to the head and breast. Plain golden ornaments are carved on the upper arm and on the wrists.

The flesh is a golden-red tone which, unfortunately, has peeled from the face and some other parts. The eyes are partly closed, but piercing, with small black inlaid eyeballs of glass.

This example of Chinese wooden sculpture is an excellent expression of an active Indo-Buddhist period which reflects strong Indian influences in Chinese art during the T'ang Dynasty (618-907 A.D.). This strong Indian influence was due to the fact that many Indian monks resided in China during the period, and Indian artisans, scholars, and tradesmen, with their families, lived there in great numbers, until, 'tis said, they could be counted by the thousands.

Though the beauty and charm of this figure are naturally its most important attributes, the fact that it shows a decided Indian influence, and that very few pieces of wooden sculpture of this early date have been preserved, enhances its value and interest for a museum collection.

J. A. M.

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### EUROPEAN PORCELAINS

In the latter years of the seventeenth century and the early eighteenth century, Chinese porcelain was coveted by all European collectors.

Every ship from the Orient brought with it a precious cargo of Oriental wares, destined to find a resting-place in the treasure cabinets of king and courtier, of nobleman and the richer bourgeoisie. This fad or fashion of the artistic and fashionable world brought it about that no palace or house of any pretension was considered complete without its cabinets of "Porcelaine de Chine" or its garnitures in the Chinese taste. Such being the demand and such the incentive to success, it was not remarkable that many experiments were made by European potters to determine the exact qualities of the Chinese ware or, failing in that, to copy as exactly as possible the effects they obtained.

Edme Poterat, at Rouen, discovered in 1670 a means of making a soft, artificial porcelain, a forerunner of the beautiful French *pâte tendre*, or soft paste of the eighteenth century. But it was a German, Böttger by name, who rediscovered the true Chinese process about 1709, and founded, under royal patronage, the porcelain factory at Meissen. This secret could not be kept for long, and various Continental attempts at the true hard porcelain were successful in the following decades. It was not until 1772, however, that hard paste really supplanted the famous *pâte tendre* in the productions of the French Royal Manufactory at Sevres, for the artificial porcelain obtained in these



Boddhisattva  
Chinese Wooden Sculpture of the T'ang Dynasty  
Lent by Parish-Watson Co., Inc.